

A close-up photograph of a folded red knitted scarf. The scarf is folded into several layers, showing a consistent basketweave or cable-knit pattern. The texture is thick and cozy. A dark brown, diamond-shaped label is placed on the top layer of the scarf. The background is a light-colored wooden surface.

Basketweave  
Knitted Infinity  
Scarf

# **THE CRITICAL READING COURSE: A STYLISTIC PERSPECTIVE**

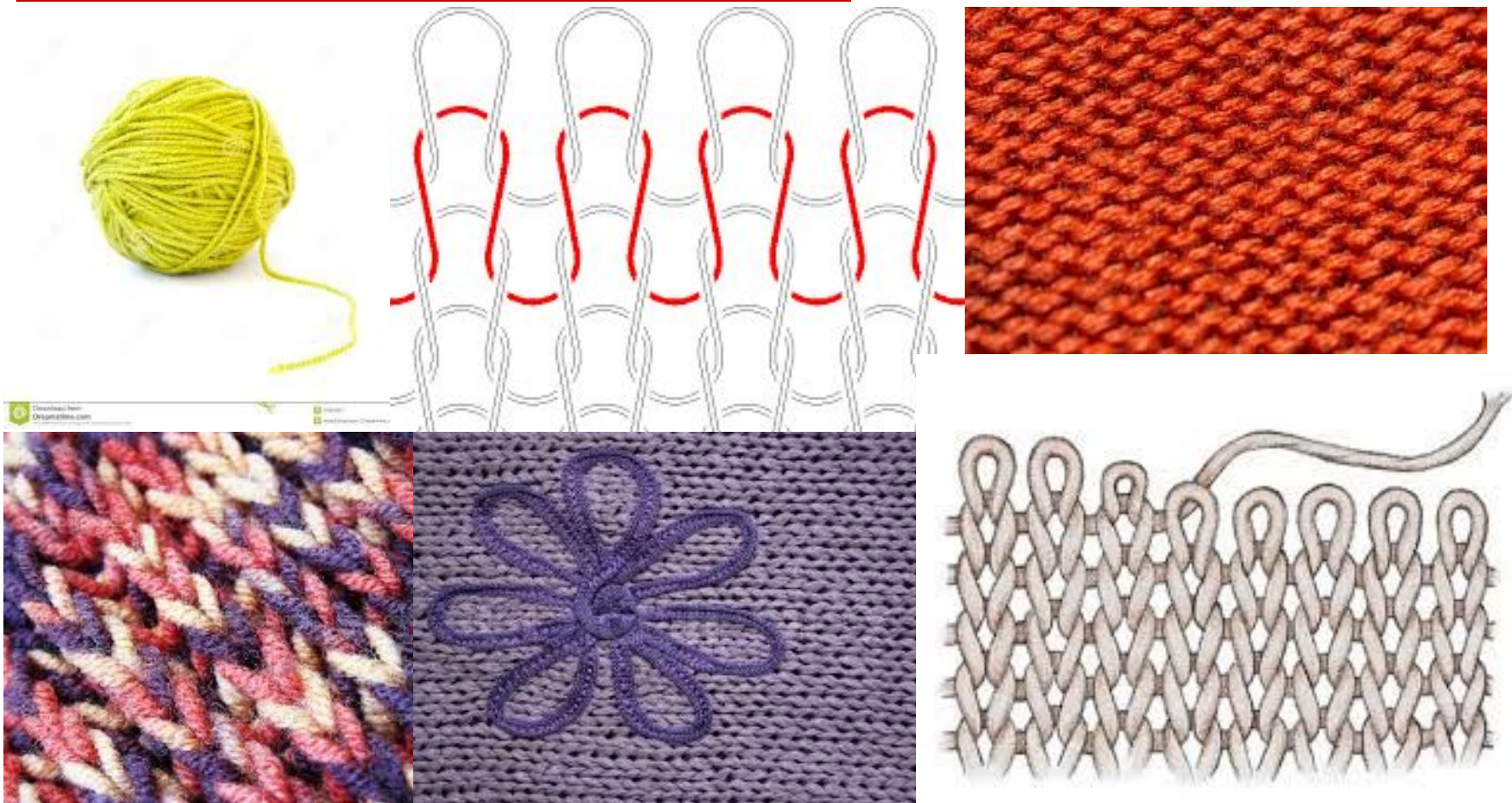
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# SYNTACTICAL LEVEL\_1



30-31/03/2015

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# SYNTACTICAL LEVEL

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*Main Characteristics of the Sentence. Syntactical SDs. Rhetorical Question. Types of Repetition. Parallel Constructions. Chiasmus. Inversion. Suspense. Detachment. Completeness of Sentence Structure. Ellipsis. One-Member Sentences. Apokoinu Constructions. Break. Types of Connection. Polysyndeton. Asyndeton. Attachment.*

# SYNTACTICAL LEVEL\_1

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- ***One-word sentences*** possess a very strong emphatic impact, for their only word obtains both the word-and the sentence-stress. The word constituting a sentence also obtains its own sentence-intonation which, too, helps to foreground the content.



# SYNTACTICAL LEVEL\_1

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- Cf.: "They could keep the Minden Street Shop going until they got the notice to quit; which mightn't be for two years. Or they could wait and see what kind of alternative premises were offered. If the site was good. - *If. Or. And,* quite inevitably, borrowing money." (J.Br.)

# SYNTACTICAL LEVEL\_1

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- Not only the clarity and understandability of the sentence but also its expressiveness depend on the position of clauses, constituting it. So, if a sentence opens with the main clause, which is followed by dependent units, such a structure is called *loose*, is less emphatic and is highly characteristic of informal writing and conversation.

# SYNTACTICAL LEVEL\_1

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- *Periodic* sentences, on the contrary, open with subordinate clauses, absolute and participial constructions, the main clause being withheld until the end. Such structures are known for their emphasis and are used mainly in creative prose.



# SYNTACTICAL LEVEL\_1

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- Similar structuring of the beginning of the sentence and its end produces *balanced* sentences known for stressing the logic and reasoning of the content and thus preferred in publicist writing.

# SYNTACTICAL LEVEL\_1

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- Sometimes syntactical ambivalence, like the play on words on the lexical level, is intentional and is used to achieve a humorous effect. Cf.: "Do you expect me to sleep with you in the room?" (B.Sh.)

# SYNTACTICAL LEVEL\_1

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- Depending on the function of "with you" the sentence may be read "to sleep with you! in the room" (and not in the field, or in the garden) or "to sleep with you in the room" (and not alone, or with my mother).

# SYNTACTICAL LEVEL\_1

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- The solution lies with the reader and is explicated in oral communication by the corresponding pausation and intonation. To convey them in the written form of speech order of words and punctuation are used

# SYNTACTICAL LEVEL\_1

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- Points of exclamation and of interrogation, dots, dashes help to specify the meaning of the written sentence which in oral speech would be conveyed by the intonation as well as also more conventional commas, semicolons and full stops. E.g.: "What's your name?" "John Lewis." "Mine's Liza. Watkin." (K.K.)

# SYNTACTICAL LEVEL\_1

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- There are cases though when a statement is crowned with a question mark. Often this punctuation-change is combined with the change of word-order, the latter following the pattern of question. This peculiar interrogative construction which semantically remains a statement is called a ***rhetorical question***.

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- One of the most prominent places among the SDs dealing with the arrangement of members of the sentence decidedly belongs *to repetition*. We have already seen the repetition of a phoneme (as in *alliteration*), of a morpheme (as in *rhyming*, or *plain morphemic repetition*).



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- As a syntactical SD repetition is recurrence of the same word, word combination, phrase for two and more times. According to the place which the repeated unit occupies in a sentence (utterance), repetition is classified into several types:

# Types of repetition

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- *anaphora: a..., a..., a... .*
- *epiphora: ...a, ...a, ...a.*
- *framing: a... a.*
- *catch repetition (anadiplosis). ...a, a....*
- *chain repetition ...a, a...b, b..., c, c.*
- *ordinary repetition ...a, ...a..., a... .*
- *successive repetition ...a, a, a...*

# Parallel constructions

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- The latter function is the major one in *parallel constructions* which may be viewed as a purely syntactical type of repetition for here we deal with the reiteration of the structure of several successive sentences (clauses), and not of their lexical "flesh".
- Reversed parallelism is called *chiasmus*.

# Inversion

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- ***Inversion*** is very often used as an independent SD in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject; or partially so that the object precedes the subject-predicate pair. Correspondingly, we differentiate between *partial* and a *complete inversion*.

# Suspense

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- ***suspense*** - a deliberate postponement of the completion of the sentence. The term "suspense" is also used in literary criticism to denote an expectant uncertainty about the outcome of the plot.

# Suspense

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- Technically, suspense is organized with the help of embedded clauses (homogeneous members) separating the predicate from the subject and introducing less important facts and details first, while the expected information of major importance is reserved till the end of the sentence (utterance).

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□ ***Detachment***, a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation). The word-order here is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop as in the following cases:



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"He had been nearly killed, ingloriously, in a jeep accident." (I.Sh.) or "I have to beg you for money. Daily." (S.L.)

Both "ingloriously" and "daily" remain adverbial modifiers, occupy their proper normative places, following the modified verbs, but - due to detachment and the ensuing additional pause and stress - are foregrounded into the focus of the reader's attention

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- *ellipsis*, or deliberate omission of at least one member of the sentence, as in the famous quotation from *Macbeth*:  
What! all my pretty chickens and their dam // at one fell swoop?
  - Ellipsis is the basis of the so-called *telegraphic style*, in which connectives and redundant words are left out.

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- In the early twenties British railways had an inscription over luggage racks in the carriages: "The use of this rack for heavy and bulky packages involves risk of injury to passengers and is prohibited." Forty years later it was reduced to the elliptical: "For light articles only." The same progress from full completed messages to clipped phrases was made in drivers' directions: "Please drive slowly" "Drive slowly" "Slow".

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- In ***apokoinu constructions*** the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one. Cf: "There was a door led into the kitchen." (Sh. A.) "He was the man killed that deer." (R.W.)

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- Repeated use of conjunctions is called *polysyndeton*; deliberate omission of them is, correspondingly, named *asyndeton*. Both polysyndeton and asyndeton, have a strong rhythmic impact.

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- These two types of connection are more characteristic of the author's speech. The third type - *attachment (gap-sentence, leaning sentence, link)* on the contrary, is mainly to be found in various representations of the voice of the personage - dialogue, reported speech, entrusted narrative.

# Assignment

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- **Theory: Кухаренко В.А.**  
Практикум з стилістики англійської мови: Підручник. – Вінниця. «Нова книга», с.38-57
- **Practice: Case study** – combine different syntactical SDs in essay describing your feelings regarding recent events in your life.



# Thanks!

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Have a nice piece of knitted fabric!  
A piece of coherent and cohesive text!



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